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BARTHOLD HEINRICH BROCKES' RENDERING OF  
THOMSON'S SEASONS AND THE LATER  
GERMAN TRANSLATIONS.

PART I.

THE TRANSLATION OF THE SEASONS BY B. H. BROCKES.

I. BARTHOLD HEINRICH BROCKES AND THE SEASONS.

The *Seasons* was one of the earliest of the great English works to be translated into German and from its first introduction proved such a favorite that many later attempts were made to render the poem in various forms. These attempts extend over a period of more than seventy-five years, covering the critical period of German literature when the poetical language of Germany was being created and perfected and when the literature of the country was advancing by great strides from the dullness and bombast of the early eighteenth century writers to the finished work of the classical period. Under the sway of the Romanticists and their strivings to get back to nature the *Seasons* won new popularity and in the early nineteenth century renewed attempts were made to give the German readers an adequate presentation of Thomson's poem.

Covering as it does this long period of creating and perfecting, the various translations of the *Seasons* may be taken as a somewhat crude measure of the growth of the German language and of the advancement of the art of translation which kept step with the general literary development of the country.

At the time Brockes put the *Seasons* into German (1744) none of the great translations had been written which have made the literature of that country famous in this branch. His work was done some twenty years before Wieland's Shakespeare translations appeared—the first of that great line of reproductions which through the efforts of Eschenburg, Tieck and Schlegel have made the English author almost as well known in Germany as at home. Voss did not set the high standard of skill in this art till a generation after Brockes' death (1747), when his version of Homer's *Odyssey* appeared

(1781). It was the wonderful success which crowned this work that showed the Germans what a translation really might be and the high ideal here reached led Goethe to formulate the principles set forth in his essay on "Uebersetzung."<sup>1</sup>

Not till some ten years after the appearance of the first edition of the *Seasons* in London (1730) did the influence of this poem make itself felt in Germany. Barthold Heinrich Brockes<sup>2</sup> (1680-1747) was the first writer in Germany to discover the great English landscape author, or at least, the first to introduce him to German readers. It is not known how Brockes became acquainted with Thomson's poem; still it is not unlikely that his good friend, Friederich von Hagedorn,<sup>3</sup> had presented him with the volume. In 1729 Hagedorn went to London as private secretary to the Danish ambassador, Freiherr von Sohlenthal. In 1731 he returned to Hamburg and it is very possible that he carried back with him a copy of the *Seasons*, which just at that time was causing such a furor in London, and that he presented it to his friend, Brockes, whom he knew would appreciate it highly. Brockes had for many years been publishing poetry which treated of nature from the idealistic standpoint and which saw in all earthly phenomena the glorification of the Creator. The study of nature and his love of out-door life had aroused him to put forth one volume after another. B. J. Zink, in his introduction to the seventh volume of *Irdisches Vergnügen in Gott*,<sup>4</sup> writes of Brockes: "Die Stunden, welche Ihm die mühsamen Pflichten seines Amts übrig gelassen, hat Er denen Pflichten gewidmet, die Er schon vielen Jahren als ein vernünftiger Zuschauer der Werke Gottes und als Lehrer der Natur ausgeübt hat." But by the time he received the *Seasons*—Brockes was then about fifty years old—his muse had almost reached the limits of her creative power.<sup>5</sup>

<sup>1</sup> W. A., Vol. VII, p. 235.

<sup>2</sup> Brandl, B. H. Brockes, Innsbruck, 1878. Lappenberg, Brockes Selbstbiographie. Hindrichsen, Brockes und das Amt Ritzebüttel.

<sup>3</sup> Lappenberg, as above, p. 220. J. J. Eschenburg, Hagedorns Werke, vol. IV, p. 8.

<sup>4</sup> This is the title of the nine volumes of poems which Brockes wrote. Referred to hereafter as *Ird. Verg.*

<sup>5</sup> Brandl, p. 77.

His works were becoming more and more uninteresting and pedantic, the schoolmaster was taking the place of the author and his poems were becoming mere catalogs of the beauties of nature. Wieland wrote: "Alle hier angezogene Brockischen Stücke befinden sich in dem ersten Theil des *Ird. Verg. in Gott*, wo man überhaupt seine besten Sachen suchen muss."<sup>6</sup>

Thomson is sometimes criticised for overloading his verse with too many details and for neglecting his background and the arrangement of his pictures in his effort to cover minutiae, but in this respect his poetry is simplicity itself when compared with that of Brockes, who studied nature through a magnifying glass. Brockes was already too old by the time he read the *Seasons* to be expected to change his method or style to any great extent, still, after taking up his residence in Ritzbüttel in the year 1735, quite a marked improvement is seen in his work. In this place with its quiet country life he breathed in a new inspiration for nature and in her solitudes he read Thomson's *Seasons*, which he had brought with him from Hamburg.<sup>7</sup> Zink, in the introduction above mentioned, ascribes this improvement to the change of scenery: "Neue Vorwürfe haben Ihm zu neuen Gedanken Anlass gegeben.—Das Landleben hat indessen seine besondere Vorzüge. Es giebt tausend Vorwürfe, die zu einem zärtlichen und vernünftigen Vergnügen anreizen, und die Seele eine gewisse sanfte Ruhe und eine Freystatt verstatten, der sie so oft in der Stadt und unter dem Gewühl der Menschen entbehren muss."<sup>8</sup>

Brockes found in the *Seasons* no new sort of poetry, for he had long been writing descriptive and narrative verse, but he rather discovered in Thomson a greater poet than he himself was in his own field.<sup>9</sup> And since he perceived that Thomson had expressed more beautifully the love for nature than he could do it, he followed his English master and translated what he could not invent. With the *Jahreszeiten* as a magic wand he led German poetry out from the study and the haunts of

<sup>6</sup> Wieland, *Briefe an einen jungen Dichter*, p. 101.

<sup>7</sup> Brandl, p. 97.

<sup>8</sup> Zink, p. 11.

<sup>9</sup> Gjerset, p. 9.

man into the heart of nature and showed her the beauties there; how the grass grows and the flowers bloom and how the plains and woods are full of life and music; showed her the beauties of the day and night and the joy of living; led her through the harvest fields with the ripening grain and all their bounteous life, into the forest with its falling verdure and its departing birds, and sang to her also of the joys of winter with its snow and ice and active life. And German poetry heard and caught the inspiration, and a new life thrilled through her song and filled her notes with love for the world and its beautiful, simple nature. Brockes was a writer without much imagination, but his love for nature led him to wish that he might arouse in his fellow-countrymen an appreciation of her. This desire was furthered by the success of his first volume of poems, which had met with a warm reception. To him rather than to Haller belongs the honor of introducing descriptive poetry into Germany and of freeing German verse from the bondage of artificial nature as seen in the "Schäfergedichte."

## II. THE FIRST ATTEMPTS TO TRANSLATE PARTS OF THE SEASONS.

1. About the time that the influence of the *Seasons* began to make itself felt in Brockes' poems, he was reproducing fragments of Thomson's work, the first appearing as an appendix to his translation of Pope's *Essay on Man* (Hamburg, 1740). This earliest attempt was a short selection from *Spring*, which was printed with the English text on the opposite page under the title, "*The Wild and Irregular Passion of Love*," which Brockes rendered, "*Die Wilden und unordentlichen Eigenschaften der Liebe, aus Mr. Thomson's Seasons*." In this passage Brockes tries several different meters; perhaps in order to see which is most convenient and best suited to his purpose, although he uses no forms with which he was not already familiar. We find here a mixture of verses with four, five and six accents, with anacrusis and with random rhyme. The double line or verse of eight accents,<sup>10</sup> which is really made up of two rhythmical groups of four accents each, is not used at all. It had not as

<sup>10</sup> For discussion of verse form see p. 69.

yet driven the other forms of verse into the background and it was not the only form used in translations, as Brandl states.<sup>11</sup> That Brockes found the verse of six accents too short to make a verse-for-verse translation is clearly seen from the fact that he required 195 lines to reproduce the 133 of the original, which in his complete work of 1745<sup>12</sup> requires but 137 verses. In this earliest attempt the *Picture of Passion* is not very exactly rendered. Since he printed the English text on the opposite page it would seem that the author had rather the idea of introducing Thomson's work to Germany than of making a close translation.

Compared with J. it is more poetic and pleasing because it is not hampered by the necessity of reproducing the original so exactly, but may take liberties in treatment which could not be allowed in J.

When Brockes made his complete translation of the *Seasons* he used his earlier attempt, transferring from it, without change, all verses of four accents. The other verses were expanded to eight accents, but a large number of words, phrases and rhymes were retained in J. Since the same measure is used in both it was only necessary to add the lacking syllables to fill out the eight accents.

2. Brockes' second attempt was a reworking of the *Hymn to the Seasons*, which he used as an introduction to his *Harmonischen Himmelslust im Irdischen*.<sup>14</sup> This translation Brockes has added to his *Jahreszeiten*, with a few minor changes. He has reproduced the 121 iambic verses of the original by 173 double verses without anacrusis. His work is very free, much freer even than J., and can be considered only as a reworking. At the end of the hymn Brockes has added: "Dieses Gedicht ist nach Anleitung eines berühmten Dichters, Mr. Thomson, verfertigt worden." One emendation that Brockes made is interesting. In the edition of 1741 v. 40, every living soul, is rendered, alle lebendigen Seelen. In J. this appears: alle Geister, alle Seelen, which is not so exact, but which enables the

<sup>11</sup> Brandl, p. 133.

<sup>12</sup> This will hereafter be referred to as J.

<sup>14</sup> *Musicalische Gedichte und Cantaten, theils neu, theils aus dem Ird. Verg., Hamburg, 1741.*

author to avoid the old pronunciation of *lebendigen*.<sup>15</sup> Brockes also made many other orthographic changes when he published the hymn a second time in J.

3. Brockes' next published translation from the *Seasons* is inserted in his *Frühlingsgedicht*.<sup>16</sup> It also appears in his *Cantaten*, 2nd edition,<sup>17</sup> under the title, *Die Vögel im Frühling*, which is introduced by an aria. F. G., which contains a translation of Sp. 535-827, begins with 80 verses by Brockes, a mixture of lines of eight, six, five and four accents. When Brockes inserted this translation in J., he had to make many changes, as it was so free. As far as v. 645 (110 verses), Brockes has inserted his first translation as a whole in J., but the portion between 645 and 796 he could not use, as it had been too freely treated and too much omitted. Verses 645-711 are entirely omitted in F. G. and, in place of the description of the eagle, Brockes has put in two verses on the power of the Creator. The first translation of vv. 712-731 is inserted in J., almost without change. The passage 733-795 is again completely changed, the 22 verses of F. G. being expanded to 55 in J. From that point on (796-827) the earlier translation is again used and the poem ends with 22 original verses which contain a panegyric to God.

4. Brockes, in his *Morgengedanken*,<sup>18</sup> has again made use of the *Seasons*, this time selecting vv. 46-95 from *Summer*. This can scarcely be considered a translation, but is rather an imitation of Thomson's verses, the same descriptions being given and the same plan followed. The author has again added to his title, "Nach Anleitung Mr. Thomson's." In M. G. the fifty

<sup>15</sup> This shows a later use of the old pronunciation of this work by Brockes better than does the reference given in Grimm's *Wörterbuch*, vol. VI, p. 426.

<sup>16</sup> *Ird. Ver.*, vol. VII, p. 34, subtitle, *Abermahlige Betrachtung des Frühlings, insbesondere der darin überall verspürten Fruchtbarkeit und Triebe zur Vermehrung. Nach Anleitung einiger Gedanken aus Mr. Thomson's Seasons.* This is referred to as F. G.

<sup>17</sup> First edition not at hand; cannot say if it appeared in 1741 or not. N. D. Giseke in preface to 2d ed. says several new poems were added to this edition. No mention of Thomson.

<sup>18</sup> *Ird. Verg.*, vol. VII, p. 180. This is referred to as M. G.

verses of the original are expanded to sixty-eight double verses and two lines of four accents and the poem ends with a reflection on the end and aim of beauty. In *J.* the same portion is reproduced in forty-one double verses and ten short lines. Only a few expressions from *M. G.* are retained in *J.*: bunten Osten, Wandersmanne, der junge Tag. It seems as though Brockes has avoided the repetition of the same terms.

After Brockes had made these four attempts, he published no more fragments, but completed his *Jahreszeiten*, which appeared a few years later.

### III. BROCKES' JAHRESZEITEN.

#### THE ENGLISH TEXT.

Brockes published his translation as "*Anhang des Ird. Verg. in Gott*" with the title page:

Herrn B. H. Brockes'  
Com. Palat. Caef. und Rahts-Herrn der Kayser,  
freyen Reichs-Stadt Hamburg,  
aus  
dem Englischen übersetzte  
JAHRES-ZEITEN  
des  
Herrn Thomson.  
Zum Anhang  
des Irdischen Vergnügens  
in Gott.  
Hamburg, bey Christian Herold.  
1745.<sup>19</sup>

Brockes has based his translation on the text of the first edition of the *Seasons*, 1730,<sup>20</sup> but the English text printed opposite his German is from the 1738 edition. The first edition was full of typographical errors and old spellings and most of these were corrected in the second edition. Still many are retained and these are found also in Brockes' text: Sp. 220 smoaking, 222 landskip, 273 chearful, 359 gulph, 614 compleat, 834 rowl, etc. In Sp. 1057 Brockes has copied a typographical error, laivsh. All the italicised words of the 1738 edition are printed in large type by Brockes. Still better proof that

<sup>19</sup> Gjerset disputes this date, Thesis, p. 3.

<sup>20</sup> Borchard, Textgeschichte von Thomson's Seasons, p. 14.



Brockes translated one version and printed the other is given in Au. 408, where this line is omitted in the 1738 text and in Brockes' English, but is included in the translation.

tho' she sits

Au. 408 Concealed, with folded ears, unsleeping eyes  
By nature raised to take th' horizon in:

Again in Au. 861-862 Brockes has printed the lines as in the 1738 text and translated what he found in the 1730 edition. The earlier form reads:

Au. 861 And thus united Britain, Britain made  
Intire, th' imperial Mistress of the Deep.

In the latter form and in Brockes' text this is changed to:  
And thus in Soul united as in Name,  
Bid Britain reign the Mistress of the Deep.<sup>21</sup>

The engravings Brockes has published in his translation are copied from those of the 1738 edition, which were drawn by W. Kent and engraved by P. Fouodrier. The German plates were engraved by C. F. Fritzsche; the artist is not mentioned.

B. J. Zink, in his introduction to Brockes' *Jahreszeiten*, mentions the edition of 1738 and gives the six lines that were added after Wi. 230, and also a translation of them by his employer. He writes further: "Sonsten ist vor wenig Monaten eine mit etwan tausend Zeilen vermehrte Auflage ans Licht getreten, welche aber nicht zur Zeit in Deutschland angelanget ist." This was the edition of 1744, in which the number of verses in the *Seasons* was increased from 4,343 to 5,413.

## A. TEXT CRITICISM.

### I. SUCCESSFUL TRANSLATIONS.

Brockes recognized Thomson as a master after his own heart, as one who had a theological strain running all through his work, who saw the perfection of nature and recognized its meaning<sup>22</sup> and who wrote many songs of praise to the Creator.

<sup>21</sup> Borchard (p. 16) in discussing the text of 1738 writes: "Der Text der Jahreszeiten ist im Frühling, Sommer und Herbst ein unveränderter Abdruck der Quartausgabe von 1730."

<sup>22</sup> Herder calls Thomson's *Seasons* "schildernde Lehrgedichte." Briefe, vol. XVIII, p. 106.

Here Brockes could follow the English poet in complete sympathy, and it is just in his translations of these panegyrics that he is most successful.

It is by no means a literal translation and yet is a fairly true reproduction of the original. Perhaps it is this very freedom of treatment that makes these passages Brockes' best renderings. They show at least that Brockes' work has a style of its own. It may not be Thomson's, the lines may not be as rolling and majestic as the blank verse, indeed they may be accused of being wordy, ponderous and rough, but we find here the diction which is characteristic of his whole *Ird. Verg. in Gott*.

## II. TREATMENT OF PERIODS.

In general Brockes has followed the division into periods and systems which characterize the original. He has never undertaken to transpose the episodes, pictures or order of his text, but he has often changed the grouping of sentences within a period, and this has led him sometimes to a false interpretation. Cauer (p. 120) defends this procedure and shows the necessity of breaking up a long Latin sentence so as to avoid a multiplicity of subordinate clauses and phrases, which are so frequent in the classic languages. Brockes has made these changes for the sake of clearness, especially in passages which contain several exclamations, dependent clauses or participial phrases. Such periods he has divided into sentences, supplying verbs where necessary. For instance, in Sp. 1043-1061 a period of nineteen lines has been separated into four sentences. Shorter periods have been similarly treated; Sp. 127-135, eight verses are here divided into three sentences; Sp. 273-279, in place of a period of six lines, three sentences are found, and, Su. 429-438, six sentences take the place of a period of ten lines. Such a division has little or no effect on the sense of the passage, as Brockes has ended sentences where Thomson placed colons or semi-colons. But in several instances he has begun a new sentence where there is no break in thought. In such cases the difference in grouping causes a grammatical change which often alters the sense.

- Sp. 517 By Thee disposed into congenial soils,  
Stands each attractive plant, and sucks, and swells  
The juicy tide; a twining mass of tubes.  
Durch Dich stehn, als in Hochzeit-Betten, die Pflanzen  
in der Erden Bau.  
Es sauget seine saftge Kost ein fester Klump gedrehter  
Röhren.
- Su. 221 While the full-uddered mother lows around  
The cheerful cottage then expecting food,  
Bey ihnen brüllen  
Die Mütter mit gefüllten Eitern. Die Hütten hoffen sich  
zu füllen  
Mit Kost der unschuld und Gesundheit.

### III. THE USE OF PARENTHESES.

For the sake of clearness Brookes has sometimes enclosed in parentheses verses which, to him, seemed to disturb the continuity of the thought. In many instances this is undoubtedly an advantage, as Thomson often inserts subordinate ideas in the chief sentence, and, when Brookes has expanded these, his translation would lack clearness did he not adopt some such method of distinguishing between clauses.

- Sp. 548
- Every copse  
Thick-wove and tree irregular, and bush  
Bending with dewy moisture, o'er the heads  
Of the coy Quiristers that lodge within  
Are prodigal of harmony.  
Aus jedem Busch, von jedem Zweige (der weich bemooset,  
dick belaubt,  
Und von dem kühlen Thau noch feucht, als wie ein  
kleiner grüner Bogen  
Sich über dieser Sänger Haupt,  
So sie die ganze Nacht beherbergt, zum Schutz und auch  
zur Lust gebogen)  
Erschallt ein fröhliches concert.

For the sake of clearness, Brookes has sometimes added to such parenthetical clauses and occasionally he has included a part of the main thought, thus giving a wrong idea of his original.

- Sp. 250      Whether he steals along the lonely dale  
               In silent search: or through the forest, rank  
               With what the dull incurious weeds account,  
               Bursts his blind way;  
               Die er, bald durch ein einsam Thal, mit stiller Hand  
                       bemüht zu stehlen  
               Bald durch den Wald, (wo wilde Kräuter unachtsam sich  
                       durch alles drängen,  
               Wo sie die blinden Wege selbst durch ein beständigs  
                       Drücken sprengen.)

#### IV. EPISODES.

Among his descriptions of nature in her changing phases, Thomson has inserted some thirty episodes in the form of praise to the Creator, panegyrics to England and her great men, philosophical reflections and narratives. These constitute nearly one-third of the *Seasons* (about 1,300 lines). Those episodes Brockes has expanded more than he has the remainder of the poem, and he has rendered the philosophical passages most freely. It was pointed out that it is in such portions that his translation is most successful.

#### V. PICTURES.

The *Seasons* contain many pictures which vary in length from three or four lines to twenty or thirty. They are full of motion; in none of them is perfect repose and quiet: even in the description of the noon hour on a hot summer's day, the rooks fly across the foreground, the "homely fowls convene," "in the buzzing shade" the sleeping dogs dream of the chase till "wakened by the wasp." In *Winter*, v. 220, after the snow has "turned the earth's universal face into one dazzling waste," the picture is not dead; the ox lows, the birds and hare appear before the cottage and the sheep wander over the fields. Brockes has succeeded quite well with these pictures, although he sometimes omits part of the action, as in Su. 229, where he has rendered "the homely fowls convene" by "in bequehm-und fauler Ruh, gestreckt bey einander liegen." In the same picture the "buzzing shade" is omitted. This loss of action in the pictures rests largely on the omission of adjectives of motion, although in some cases it is the verbs which are left out.

## VI. PASSAGES FREELY TRANSLATED.

From the examples given it will be seen that Brockes has not made a literal translation, and in many places he has apparently made no effort to follow his original closely. He was enough of a writer, and had a sufficient knowledge of nature, to have his own ideas along the line of thought inspired by Thomson, and moreover he had written too much nature poetry to hesitate to insert such ideas in his translation. It is in just this particular that Wieland criticised Brockes when he said: "Er würde ewig mit seiner Betrachtung der Natur haben fortfahren können auf die Art wie er es angefangen." Many lines of the *Jahreszeiten* can scarcely be considered a translation, so freely has the original been treated; indeed, some passages are not recognizable as from Thomson. The translator has succeeded in complicating simple ideas and in reproducing in an almost unintelligible style what in the original is clear and plain. What work he has made of Sp. 134!

Nor from their friendly task, the busy bill  
 Of little trooping birds instinctive scares.  
 Da denn auch der geschäftige Schnabel der kleinen Vögel sie  
 entdeckt,  
 Und durch ihr, ihm nützlichs, Tagwerk und fressigen Instinkt  
 sie schreckt.

These cases are selected from the freest of Brockes' renderings; to give all the passages in which he has treated his original freely would necessitate reprinting almost the whole of the *Jahreszeiten*. If these intentional variations reproduced the thought of the original and were made merely to fill out the double verse they would not be such great blemishes on his method of translation; but they are really more than repetitions or expansions of Thomson's thought, they are substitutions of Brockes' own ideas in place of what he found in his English text. It is this tendency on Brockes' part which led von Palthen to write in the introduction to his translation of the *Seasons* (1785):

"Es ist bekannt, dass die Broksische Übersetzung in Versen abgefasset sei. Ich weiss nicht, ob in dem Zwange des Silben-

Cf. von Palthen, p. 84.

masses allein, oder noch in einer andern Ursache der Grund lieget, dass diese Übersetzung ihrem Originale so gar unähnlich ist; so viel weiss ich, und ich berufe mich hierin kühnlich auf das Urtheil der Kenner, dass selbige in gar vielen Stellen den Sinn der Urschrift falsch ausdrücke, und wo sie denselben trifft, mehrentheils die Stärke des männlichen Dichters durch eine matte Ausdehnung schwäche, und unfühlbar mache."

I suspect that Brockes has treated his original so freely because he did not always understand it perfectly. He trusted more to his feelings than to his knowledge. It was easier for him to give his conception of Thomson's thought than it was to study out the meaning of what was not clear to him.

#### VII. INCORRECT TRANSLATIONS.

The difficulties of Thomson's English and his involved style have led Brockes into many errors. At the time when this translation was made there was but one lexicon to which the writer could refer for words unknown to him. This was the *Deutsch-Englisches Lexicon* of Christian Ludwig, which had appeared in several editions. The earliest copy which I have been able to consult is the second edition, Leipzig, 1745. This contains a reprint of the preface to the first edition, in which Ludwig writes: "Nichtsdestoweniger ist man gemüssigt, das gegenwärtige Dictionarium nicht ohne Vorrede in die Welt zu schicken, weil es das erste von seiner Art ist, darinne einzelne teutsche Wörter so wohl, als gantze Redenstarten, und insonderheit solche, darinnen eine Sprache von der andern abgeht, ins Englische übersetzt sind."

In his second preface he mentions his *Englisch-Deutsch-Französisches Dictionarium* of ten years previous. The first preface is dated Leipzig, May 3, 1716. Bodmer in 1720 wrote Heinrich Meister (Dec. 27): "Itzt bin ich beschäftigt das Engländische zu lernen, blos mit Hilf von Ludewigs Grammatik."

This lexicon of Ludwig's was by no means complete, even in the second edition, but it was much improved after the appearance of Dr. Johnson's *English Dictionary* (1755). Many of Thomson's unusual words are not given by Ludwig till after this

date. It is not surprising, then, that Brockes translated such expressions as the following incorrectly: S. 323 spires, 673 fall, 103 fuming, Au. 330 glomerating, 1218 sickled, Wi. 450 darkling, 458 attempered, 582 bickering, 700 quivered, etc. But it is not only these unusual words that Brockes has translated incorrectly; he has often made mistakes which can arise only from a limited knowledge of English. Sp. 953, "bird of evening," means nightingale, not owl; Wi. 240, "fill their pens with food," does not mean ihren Bauch mit Futter füllen. More often Brockes has been misled by a word similar in form to the one he is translating and has thus made some laughable errors.

Wi. 236 twine of light, das getheilte Zwillingenlicht, Sp. 517, congenial soils, Hochzeits-betten, Au. 1027 is deemed, ist verdammet. Or where a word has two meanings, Brockes has selected the wrong one and thus has changed the sense of the verse.

Sp. 376 springs of life, Lebens-Federchen.

Sp. 423, Wi. 27, numbers, die Zahlen. In some cases the translator has completely misunderstood the English and has made gross errors.

Su. 540 Thy valleys float with golden waves  
In Bächen fließen güldne Wellen

Au. 115 The city rose  
And stretching street on street by thousands led  
From twining woody haunts, or the tough yew  
To bows strong straining, her aspiring sons.  
Die Stadt' entstünden, du verlängtest  
Viel tausend Gassen bey einander, die du, mit vieler  
Kunst, verengtest  
Aus der verwachsenen Wälder Gipfeln, und, aus dem zähen  
Eibenbaum,  
Mit angespannten Kräften, bogest die stolzen Zweig' in  
einen Raum.

#### VIII. AUGMENTATION.

In the 1730 edition of the *Seasons* there are 4,343 verses; Sp. 1,087, Su. 1,206, Au. 1,269, Wi. 781. In order to reproduce these in German, Brockes has used some 3,880 verses of eight accents and 472 of four, together 4,352 verses. From the similarity in the number of lines it would seem that the translation was close, with but few additions or amplifications. This is,

however, not at all the case. Although Brockes sought to make a verse-for-verse translation, it will be seen that he has increased the length of the poem greatly when his verse form is considered. Thomson has used nothing but blank verse, hence his poem contains 21,715 feet. Brockes has required 32,168 feet to reproduce these, an increase of 10,458 feet, or nearly 50 per cent. This difference is partly accounted for by the greater length of German words, but still in the first 210 lines of *Spring* Thomson has used 1,530 words and Brockes 2,033, an increase of 503—32 per cent. This is not as large an increase as that indicated in the number of feet, but still we cannot expect to find a literal translation. It is well known that the uninflected English language is shorter than the German and that it is difficult to render the complete thought of an English verse into German with the same number of syllables. In the discussion of the blank verse translations, it will be shown how the various writers have struggled with this problem and how the *Seasons* has suffered in consequence of this difference between the two languages.

How can this discrepancy in length between the original and Brockes' translation be accounted for? The difference in length between English and German is not a sufficient reason, and therefore we must expect to find that Brockes has expanded his work and added to it some of his own ideas; or, as Wieland expresses it: "Brockes hat ein Wort in ganzen Perioden übersetzt." (Wieland, *Gespräche*, vol. XIII., p. 494.) This amplification Brockes has accomplished in various ways, the most common being a verse-for-verse translation so arranged that the first part of Thomson's verse to the cesura is expanded to form the first half of Brockes' double verse and the part after the cesura forms the second half of the double-line or the second rhythmical group. The arrangement is as follows:

$$\begin{array}{rcl} \frac{1}{\quad} : \frac{2}{\quad} & = & \frac{1}{2} \text{ a} \\ \frac{3}{\quad} : \frac{4}{\quad} & = & \frac{3}{4} \text{ a} \\ \frac{3}{5 \text{ accents}} : \frac{4}{\quad} & = & \frac{4}{4 \text{ accents}} \text{ a} \end{array}$$



- Sp. 47     The harrow follows harsh, and shuts the scene.  
            Die rauhe Ege folgt darauf, die denn des Schauspiels  
                                  Vorhang schliesset.
- Sp. 187     'Tis silence all,  
            And pleasing expectation.  
                                  Die Stille herrschet überall,  
            Und ein vergnüglich-holdes Warten.

Not only are isolated verses (i. e., where the verse is a complete sentence without grammatical connection with the preceding or succeeding line) treated in this manner, although the method is clearer here, but also a large number of the lines of the poem, and the amplification is for the most part thus to be accounted for.

- Su. 15     Come, Inspiration from thy hermit seat  
            By mortal seldom found, may fancy dare,  
            From thy fixed serious Muse, and raptured eye  
            Shot on surrounding Heaven, to steal one look,  
            Creative of the poet, every power  
            Exalting to an ecstasy of soul.  
            Komm, heilige Begeisterung, von dem einseidlerischen Sitz,  
            Bey Menschen selten nur gefunden! Vermöchte Phantasie und Witz,  
            Von deiner ernstlichen Betrachtung und deinem Auge, das entzückt,  
            Wenn es den ausgespannten Himmel, der alle Ding' umschrankt, erklickt  
            Doch einen Blick, der, einen Dichter zu bilden, fähig ist, zu stehlen!  
            Erheb' in mir ein' jede Kraft bis zur Entzückung meiner Seelen!

Less frequently Brockes has expanded part of a verse to two rhythmical groups, i. e., a complete double verse.

Sp. 710. Claps his glad pinions.

Da dann sein fröhliches Gefieder der grosse Vater schwingend drehet.

Au. 805. What nations come and go?

Wie viele Nationen kommen, wie viele derselben wieder gehn?

Amplification is not always confined to a single verse or part of a verse, but it often occurs in connection with several lines or parts thereof; in Sp. 11-18, 35 measures in the original equal 68 in the translation; Sp. 721-725, 21 feet in the original equal 48.

a. Repetition of an Idea.

When Brockes found that he had part of a rhythmical group, or, indeed, a whole line to fill out, he did not hesitate to repeat the thought in other words (cf. Additions, p. 36).

- Sp. 45                      and liberal throws the grain  
                               Into the faithful bosom of the ground  
                               er gisset  
                               In einem gleichsam trocknen Regen die Saat, und wirft,  
                               mit milder Hand,  
                               Das Korn in den getreuen Busen der Erd', in das ge-  
                               brochne Land.
- Wi. S9      The crested cock, with all his female train,  
                               Pensive and wet.  
                               Der mit dem Kamm geschmückte Hahn,  
                               Mit feuchten, ganz zerzausten Federn, scheint jetzt in  
                               ein betrübtes Denken,  
                               Mit seiner nassen Weiber Schaar, sich melancholisch zu  
                               versenken.

b. Verbs added in the translation, which are omitted in the original.

Thomson's style is in some respects quite brief; he often expresses in a word or phrase a thought which in the translation requires a whole sentence. Many times he uses clauses or exclamations without verbs, thus obtaining a brevity which is very effective. In these, almost without exception, Brockes has supplied the verbs and the other necessary grammatical parts of the sentence, thus greatly lengthening his translation.

- Su. 404                      now fretting o'er a rock,  
                               Now scarcely moving through a reedy pool  
                               Now starting to a sudden stream, and now  
                               Gently diffused into a limpid plain;  
                               Theils reibt es sich an einem Stein,  
                               Theils sieht man es, nicht ohne Müh, durch dick-beschilfte  
                               Pfützen gehn,  
                               Bald vor ein schnelles Wasser stutzen, bald in der Wiesen  
                               hellem Schein  
                               Vergnüglich durch einander wandern.

The endeavor to render clearly what seemed to him vague and dark in the original has led Brockes to many an expansion and circumlocution which detract from the vigor and beauty of the poem.

- Sp. 464      The negligence of nature, wide and wild  
                               Die Natur,

Su. 753 Die recht verschwendrisch hier, ins wilde, die Bunten  
Schätze um sich spreitet  
who for a single cruise  
Of unavailing water paid so dear  
der zwanzig tausend Thaler gab  
Für einen Krug ihm unnütz Wasser

c. Compound words simplified.

Also characteristic of the *Seasons* are the compound words which the author has coined. As these generally consist of an adverb and an adjective, adverb and participle or adjective and participle, Brockes could not easily translate them literally, but had to expand them in various ways.

Sp. 51 world-reviving sun, O Sonne, deren Schein die Welt belebt.

Sp. 114 dry-blowing, mit dürrem Hauch.

Sp. 495 many-hued, gefärbt mit mancher Farben Lieblichkeit.

d. Adjectives expanded to clauses.

Brockes has expanded not only verses and phrases but also single words, for which he has substituted phrases and clauses or even whole sentences. In the case of adjectives he is especially verbose in order to express the exact shade of meaning of his original as he understood it. The following examples show how this amplification is accomplished:

Sp. 199 dimply pool, Teich, worin sie kleine Grübgen prägen. Sp. 689, giddy verge, bis dass ein Schwindel sie ergreift. Sp. 454, turgent, sie strotzet recht.

Much less frequently, nouns and verbs are thus expanded:

Wi. 92 recounts his simple frolic, prahlerisch erzählt, wie er sich hie und da vergnügt. Wi. 116 day of tempest die zeit, wenn ihr aus eurem Sitze brecht.

Sp. 790 Britain bled, die stets mit Blut besprützten Britten.

Sp. 510 Hail! Nur Dir sey Ehre, Lob und Preis!

e. Words repeated.

**ADJECTIVE.**

More frequently Brookes has not reproduced the whole idea in second form, but has repeated important words, especially adjectives, nouns and verbs. The *Seasons* is sometimes criticised as being overloaded with adjectives and it must be admitted

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that Thomson used the adjective more frequently than any other part of speech. I shall not attempt any elaborate defense of Thomson's adjectives; suffice it to say that he had great talent in their use and that in the skillful treatment of this class of words lies his chief charm as a descriptive poet. But if Thomson is criticised for using too many adjectives, what is to be said of Brockes, who, not content with translating the abundance of modifiers in his original, has added several hundred? *Spring*, in the 1730 edition, contains about 1,039 modifiers and in Brockes' *Frühling* there are 1,216, an addition of 177—17 per cent. Sometimes Brockes adds adjectives to those he translates.

Sp. 402 the prowling herd, der so wilden, frässigen, ergrimmt-und räuberischen Schaar. Su. 559 bold, firm and graceful are thy generous youth, Beherzt und stark, und schön, und munter sind deine braven, jungen Leute.

### NOUNS.

The repetition of nouns is much less frequent, although many measures of the *Jahreszeiten* are thus filled out.

Sp. 193 mountains, vales and forests seem to demand, Es scheinen gar die Berge, Wälder, die Thäler, Auen, Wiesen, Felder zu erbitten.

Sp. 783, his sportive lambs, Die Lämmer und die jungen Böcke.

Sp. 1065, some new charm, eine neue Art von Liebreiz und Vollkommenheit.

The tendency increased in Brockes' later works, till some of his poems are little more than lists of names.

### VERBS.

Verbs are repeated about as frequently as nouns.

Su. 183, beam forever, beständig leuchten, strahlen, funkeln.

Su. 840, disturbs the flood, der die Fluth erhebet, peitschet und erschüttet.

f. The present participle rendered by a clause.

Another method of expansion frequently used by Brockes is the reproduction of a participle by a phrase or clause. In the *Seasons* this verbal form is often used as an adjective. In this case it is difficult to use the corresponding form in German iambs.<sup>23</sup> Where the present participle is used verbally the English idiom cannot be rendered in German, but must be paraphrased. Brockes has taken advantage of both circumstances to

<sup>23</sup> Cf. discussion of hexameter translation, p. 110.

fill out his long line. This accounts for many of the added measures of the *Jahreszeiten*. In the following examples the present participle is expanded to a phrase or clause:

Wi. 45     Retiring to the verge of Heaven the sun  
              Scarce spreads o'er Aether the dejected day.  
              So breitet die entfernte Sonne, die bey des Himmels  
                                  Wirbel steckt,  
              Kaum den betrübten Tag zu uns, der in die Lüfte sich  
                                  zerschläget.

Wi. 524, pretending sleep, wie, oder, that als ob sie schlief.

The present participle used as adjective is treated on page 58.

g. The past participle.

The translation of the past participle is not so troublesome, as its idiomatic use is quite similar in the two languages. Gottsched in his *Sprachkunst* (p. 374) (483) objected to the use of the participles in such cases as: dieses sehend, sprach er; erschreckt durch deine Worte, kann ich dir nichts antworten, but he allowed: sterbend ging er, lebend kam er wieder.

Sp. 118, engendered by the hazy north, erzeugt vom feuchten Nord.

Sp. 130, involved in smoke, in Schmauch verwickelt.

Su. 387, ox half-raised, der Ochs' halb aufgestanden.

Still even in many such cases Brockes was led to expand, chiefly on account of his tendency to insert missing verbs; these are generally taken from Thomson's participles.

Au. 110     Hence every form of cultivated life  
              In order set, protected and inspired,  
              Into perfection wrought.  
              Hieraus entstehen alle Formen von einem angenehmen  
                                  Leben,  
              Die du uns nur allein gegeben.  
              Hiedurch sind sie in Ordnung kommen, sie sind be-  
                                  schützt, und, wie erdacht,  
              Auch zur Vollkommenheit gebracht.

## 9. ADDITIONS.

Brockes might be forgiven for thus expanding his translation on the ground that it was necessary to fill out his long line, if he had not carried it to such great extent and thereby destroyed the simplicity of his original. Thomson's style may be inflated and the *Seasons* somewhat verbose, the pictures may be vague and



(To be Continued)